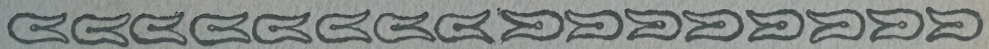


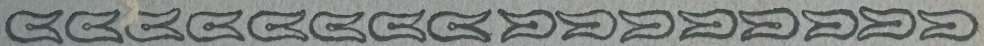
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NOTABLE PAINTINGS AND WORKS OF ART

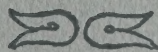


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1948

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Saturday Afternoon, December 11 at 2 p. m.

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

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1948

IMPORTANT PAINTINGS AND DRAWINGS

NOTABLE RENAISSANCE PORTRAITS

AND OTHER OLD MASTERS

FRENCH & BRITISH XVIII CENTURY WORKS

MODERN FRENCH PAINTINGS

GOthic AND RENAISSANCE SCULPTURES AND BRONZES

A ROMANESQUE STAINED GLASS WINDOW

TAPESTRIES AND OTHER WORKS OF ART

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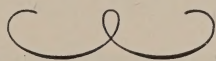
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NEW YORK



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NEW YORK · 1948

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AFTERNOON SESSION

Saturday, December 11, 1948, at 2 p. m.

CATALOGUE NUMBERS 1 TO 81 INCLUSIVE

PAINTINGS AND DRAWINGS

75- BERNARD EDOUARD SWEBACH

FRENCH: 1800-1870

1. *COSSACKS ATTACKING A CONVOY*. A British convoy, guarded by lancers, traveling a country road in the Crimea, with Cossacks, mounted on galloping horses, rushing in from the right. A detachment of Russian cavalry is seen approaching at the left, descending a sloping hillside. Vista of low rolling country in the distance. Signed at the middle left ED. SWEBACH, and dated 1824.

15 x 18 inches

Companion to the following
Collection of Paul Gravier, Paris

75- BERNARD EDOUARD SWEBACH

FRENCH: 1800-1870

2. *CONVOY OF WOUNDED LED BY A RUSSIAN PEASANT*. A team of horses with a peasant astride the nearer horse, drawing an open wagon filled with British wounded. At the left an officer of the XVIIth Lancers, bearing the regimental colors, leads two horses. Cossacks are seen in the right distance, riding off after the battle. Signed at lower centre EDOUARD SWEBACH, and dated 1822.

15 x 18 inches

Companion to the preceding
Collection of André Simon, Paris
From the Galerie Henri Barbazanges, Paris

100- HENRY EDRIDGE, A.R.A.

BRITISH: 1769-1831

3. *PORTRAITS OF A LADY AND GENTLEMAN: PAIR DRAWINGS*. [A.] A lady in Empire gown with a shawl which falls to the ground, her right hand resting on a stone pedestal. Landscape background. [B.] A gentleman standing in an interior, his right hand on the back of a chair and holding in his left hand a portfolio; wearing a frock coat and knee breeches. Both signed at lower left H. EDRIDGE, and dated respectively 1810 and 1811.

Pencil and crayon: 15³/₄ x 11 inches



[NUMBER 4]

150, SEBASTIANO CONCA

NEAPOLITAN: 1676/80-1764

4. *BIRTH OF S. JOHN*. An angel, followed by seraphs bearing a banderole, flies above a group of figures with S. Elizabeth at centre holding the nude infant S. John. A startled putto at the left clings to a lamb. Signed at lower right SEB. CONCA.

Pen and ink and sepia wash: 22 x 11 1/4 inches

Note: Probably of Conca's Roman period when he established himself after leaving the school of Solimena in Naples.

Collection of T. Marie, Paris

[See illustration]

PHILIPPE CARESMES

FRENCH: 1734-1796

200- 5. *FAUNES ET BACCHANTES*. A nude nymph with a drapery over her left knee, is seated before a tree, holding a bunch of grapes above a goblet held by a laughing satyr. A ewer has fallen into the foreground. In the background are two revelers, a woman playing a tambourine accompanied by a faun with a flute. Landscape vista at the right.

Pencil: 12 1/2 x 10 1/4 inches

Collection of Sir Richard Wallace, London

Collection of John Murray Scott, Esq., London

CHINESE ARTIST

Circa 1820

200- 6. *PAIR GOUACHE PAINTINGS*. Portraits of a man and a woman, the former an official in yellow jacket and blue dragon-embroidered tunic with hat with the official peacock feather, carrying a bow and one arrow; the lady in a blue and mauve robe with red yoke and elaborate headdress, her hands hidden inside full sleeves.

Gouache on rice paper: 11 3/4 x 8 inches

Companion to the following

Collection of Henri Leclerc, Paris

200- CHINESE ARTIST

Circa 1820

7. *PAIR GOUACHE PAINTINGS*. Full-length standing figure of an official in red and brown dragon skirt with a mauve jacket, carrying a bow and a quiver of arrows; and a lady in red and blue coat with gold yoke, and pleated green skirt, with gold headdress.

Gouache on rice paper, ovals: 11 3/4 x 9 inches

Companion to the preceding

Collection of Henri Leclerc, Paris



[NUMBER 8]

150- EDOUARD GIRARDET

SWISS: 1819-1880

8. *FERDINAND PHILIPPE, DUC D'ORLEANS*. Erect figure of the Duke in uniform, wearing the ribbon and star of the St. Esprit, mounted on a spirited black horse. In the background, detachments of cavalry. Signed at lower right E. GIRARDET.

Pencil: 6 1/4 x 4 1/2 inches

Ferdinand Philippe Louis Charles Henri, Duc d'Orléans (1810-1842) was the eldest son of King Louis Philippe, a prince-royal; married, in 1837, Helena of Mecklenburg. He served as general in Algeria, 1835-40. Was thrown from his carriage and killed, near Neuilly, in July, 1842. He left two sons, the Comte de Paris and the Duc de Chartres.

The above is the original pencil drawing from the painting by Lansac in the Musée de Versailles, made for the engraving by Delanoy, which was ordered by King Louis Philippe of France. A number of engravings were made in order to publicize the museum which the King was creating in the Château de Versailles, the museum to be called the Galeries Historiques de Versailles, in which were to be assembled paintings of historical

[Continued]

Number 8—Concluded]

interest. These engravings were bound together and presented as special royal presents. The above and the following three drawings are the original drawings by Edouard and Paul Girardet from which four of the engravings were made.

A modern print from the engraving accompanies the present drawing.

Collection of Sir Richard Wallace, London

Collection of John Murray Scott, Esq., London

Mentioned in Charles Gavard, *Galeries Historiques de Versailles*, Supplément, 1838-54, vol. VI, series 10, section 7

[See illustration]

350- EDOUARD GIRARDET

SWISS: 1819-1880

9. TALLEYRAND. Seated in an armchair, his left arm resting on a desk. He wears a richly embroidered coat, knee breeches, white stockings and buckled shoes. On the desk is a sheet of paper and inkstand with quill pen. In the left background, a couch; at the right, a large window with drapery. Signed at lower centre with monogram EG. Pencil: 8 x 5 $\frac{1}{4}$ inches

Note: The original pencil drawing made from the painting by Gérard in the Musée de Versailles, for the engraving by Pedretti. See note to the preceding. A modern print of the engraving will be given to the purchaser.

Charles Maurice de Talleyrand-Périgord, Prince de Bénévent (1754-1838), was the celebrated French diplomatist and wit; eldest son of Charles Daniel, Count de Talleyrand. An accident which occurred in his youth made him lame for life, and for this reason he was required to renounce his birthright and enter the Church. He promoted the restoration of Louis XVIII, but became the leader of the Liberal opposition, opposing the reactionary policy of Louis XVIII and Charles X. In 1830, he was sent to London as ambassador and minister-plenipotentiary, and realized what had long been with him a favorite project: the alliance between France and England. He left his *Mémoires*, which he ordered should not be published until thirty years after his death.

Collection of Sir Richard Wallace, London

Collection of John Murray Scott, Esq., London

Mentioned in Charles Gavard, *Galeries Historiques de Versailles*, Supplément, 1838-54, vol. VI, series 10, section 7

350- EDOUARD GIRARDET

SWISS: 1819-1880

10. ANTOINE PHILIPPE D'ORLEANS, DUC DE MONTPENSIER. The Duke in uniform, standing slightly to the left, his left foot forward. He leans on a sword. In the left background are regiments of foot soldiers and an officer, mounted; at the right, a castle and forest. Signed at lower right with initials E.G.

Pencil: 7 $\frac{3}{4}$ x 4 $\frac{1}{8}$ inches

Note: The original pencil drawing from the painting by Victor Amédée Faure, in the Musée de Versailles, for the engraving made by Masson. See note to cat. no. 8. A modern print of the engraving will be given to the purchaser.

[Continued]

Number 10—Concluded]

Antoine Marie Philippe Louis d'Orléans, duc de Montpensier (1824-1890) was the younger son of King Louis Philippe of France; married Maria Luisa Fernanda de Bourbon, sister of Isabella, Queen of Spain. In 1858, Queen Isabella gave him the rank of captain-general. He aspired to the vacant throne of Spain in 1869; in 1870, in a duel, killed Prince Henry of Bourbon.

Collection of Sir Richard Wallace, London

Collection of John Murray Scott, Esq., London

Mentioned in Charles Gavard, *Galeries Historiques de Versailles*, Supplément, 1838-54, vol. VI, series 10, section 7

60- PAUL GIRARDET

FRENCH: 1821-1893

11. *LE PRINCE DE JOINVILLE*. The Prince in the uniform of an admiral, mounted on a white horse. In the background, a view of a sea with a sailboat and birds. On the reverse is a sketch of Emperor Napoleon I, mounted, holding the reins with his left hand. Signed at lower left PAUL GIRARDET, and dated 1849.

Pencil: 6 x 4 $\frac{1}{4}$ inches

Note: The original pencil drawing made from the painting by Horace Vernet in the Musée de Versailles, for the engraving by Paul Girardet. See note to cat. no. 8. A modern print of the engraving will be given to the purchaser.

François Ferdinand Philippe Louis Marie d'Orléans, Prince de Joinville (1818-1900) was the third son of King Louis Philippe of France. He served in the navy; obtained the rank of captain in the attack on Vera Cruz in 1838. Was sent in 1840 to Saint Helena to bring the remains of Napoleon to France. He commanded the naval division which bombarded Tangier in 1844. In the same year he wrote *Note sur les Forces navales de la France*, which influenced the navy to build steamships of war. Was expelled from France in 1886 as a member of the former royal house.

Collection of Sir Richard Wallace, London

Collection of John Murray Scott, Esq., London

Mentioned in Charles Gavard, *Galeries Historiques de Versailles*, Supplément, 1838-54, vol. VI, series 10, section 7

15- ALFRED DE DREUX

FRENCH: 1810-1860

12. *CHASSE A COURRE*. Hilly country, with a woman in red habit and two whips crossing the foreground at full cry, followed by hounds, and preceded by a bugler and hounds at the left. Hilly landscape background with woods at the right. Signed at the lower left ALFRED DREUX, and dated 1836.

11 $\frac{3}{4}$ x 14 $\frac{1}{2}$ inches

Collection of Paul Gravier, Paris

150- ALFRED DE DREUX

FRENCH: 1810-1860

13. *LA CHASSE*. Autumn landscape with woods at the right. In the foreground, two horsemen in pink coats, one jumping a low gate and followed by hounds. Signed on gate A. DREUX, and dated 1849.

12 $\frac{3}{4}$ x 15 $\frac{3}{4}$ inches



[NUMBER 14]

500-

JEAN BOLDINI

ITALIAN: 1845-1931

14. *PORTRAIT OF TWO YOUNG WOMEN*. Half-length figures, one a smiling young woman looking towards the observer, wearing a brimmed hat with scarlet flowers and with pink and white V-necked gown, the other glimpsed at the left, in a gray and white costume. Background of green foliage. Signed at lower left BOLDINI.

9½ x 6 inches

From the Galerie d'Atri, Paris

[See illustration]

EUGENE LOUIS BOUDIN

FRENCH: 1824-1898

- 425- 15. *LA PLAGE*. Sunny beach scene, with a woman in red dress holding a parasol over her head and two men conversing on the right. To the left, groups of women in fashionable attire, three standing in the foreground dressed in gray and black. Signed at lower right with initials E.B. *Watercolor: 5 x 9 inches*
Collection of Gustave Cahen, Paris, 1929

225- HILAIRE GERMAIN EDGAR DEGAS

FRENCH: 1834-1917

16. *MAN STANDING: A STUDY FOR 'LE VIOL'*. A man standing to half left leaning against a wall; his right hand in his pocket, his left hand behind his back. Unfinished sketch of head in upper centre. Stamped in red at lower left DEGAS; and at lower right ATELIER ED. DEGAS. *Plumbago: 13 x 7½ inches*
III^{ième} Vente Degas, Paris, 1919, no. 113, illustrated in the catalogue

190- PIERRE BONNARD

FRENCH: 1867-1947

17. *LES BOULEVARDS: Colored lithograph*. Floury no. 141. Crowded street in spring, with a horse-drawn carriage at the right. On the opposite side, a tall building outlined in green. Lavender sky. Proof signed in pencil by the artist. *11 x 13¾ inches*
Fine impression, on China paper.
Collection of Carlton Lake, Newton Highlands, Mass.

175- MAX CYPRIEN JACOB

FRENCH: B. 1876

18. *BRULAGE DE GOEMONS A PLOZEVIT*. Brittany coastal landscape with men and women in black and purple garb with rakes, poking at a fire of burning seaweed on greenish brown rocks. Behind them is a white house and green ocean with white-capped waves. The sky appears ominous with purple-white clouds. Inscribed below, *Brulage de Gouemons a Plozevit*, signed MAX JACOB, and dated '30. *Gouache: 7¾ x 10½ inches*
Collection of Carlton Lake, Newton Highlands, Mass.



[NUMBER 19]

525- HILAIRE GERMAIN EDGAR DEGAS

FRENCH: 1834-1917

19. SEATED MUSICIAN. Seated figure turned slightly to the left, holding his violin under his chin, with the bow in his right hand resting on his thigh. His swallow-tail coat and shoes are black. Executed on pink paper. Stamped in red at lower right DEGAS. *Watercolor and India ink wash: 14 1/2 x 7 3/4 inches*

III^{ème} Vente Degas, Paris, 1919, no. 113, illustrated in the catalogue
Collection of Dikran Kelekian, New York

[See illustration]

40-
PIERRE ALBERT MARQUET

FRENCH: 1875-1947

20. *PORTRAIT DE MARCEL NATANSON*. Portrait study of a man with beret gazing to the left, resting his elbows on a table. Horizontally striped background. Signed at lower left with monogram A.M.

India ink wash: 6 1/4 x 4 1/4 inches

Collection of Carlton Lake, Newton Highlands, Mass.

85-
PIERRE ALBERT MARQUET

FRENCH: 1875-1947

21. *ETUDE D'HOMME*. A man with bushy hair, writing at a desk facing to the right, and seen almost in profile. Probably a self portrait. Signed at lower right with monogram A. M.

India ink wash: 9 x 7 inches

Collection of Carlton Lake, Newton Highlands, Mass.

175-
FERNAND LEGER

FRENCH: B. 1881

22. *ESQUISSE POUR PROJET D'UN TABLEAU DES 'PLONGEURS' NON EXECUTE*. Groups of divers in black and white flanking a group at centre in reddish brown; on a yellow, blue and black background. Signed at lower right with monogram F. L., and dated '42.

India ink wash and watercolor: 21 1/4 x 29 1/4 inches

Collection of Fernand Leger, Paris

Compare Fernand Leger, *La Forme Humaine dans L'Espace*, 1945, illustration on title-page and plate 29

142-
FERNAND LEGER

FRENCH: B. 1881

23. *ETUDE POUR 'LES PLONGEURS' SUR FOND GRIS*. Five figures of divers in yellow, green, red, orange, tan, and blue; on a gray background. Inscribed at lower right and signed with initials F. L., dated *Mills* '41.

Watercolor and gouache: 16 1/4 x 14 1/4 inches

Collection of Fernand Leger, Paris

325-
ROGER DE LA FRESNAYE

FRENCH: 1885-1925

24. *HOMME ASSIS DANS UN PAYSAGE*. Geometric composition representing a man in black seated at a white table on a terrace. At his right and behind him are rectangles in brown, orange, purple, white, pale green, black, and blue. At the left, trees in dark green. A patch of blue sky with white clouds is visible at upper left. Dated at lower right *Grasse*, '20. *Gouache: 8 1/4 x 6 inches*

Collection of Carlton Lake, Newton Highlands, Mass.



[NUMBER 25]

250. FERNAND LEGER

FRENCH: B. 1881

25. *ETUDE POUR LES SALTIMBANQUES*. At the right a group of three musicians, one in the foreground seated and playing an accordion, the other two standing and holding wind instruments. In the centre and at the left, a group of five acrobats performing; a dumbbell and other accessories lying on the floor. Signed with monogram at lower right F. L., and dated '41.

Pen and India ink: 40 x 34½ inches

Collection of Fernand Leger, Paris

[See illustration]



1000- GEORGES PIERRE SEURAT

FRENCH: 1859-1891

26. *LA MAISON CARREE* or *LA MAISON A HONFLEUR*. A curving road leading from the foreground to a house at the left. Trees at extreme left and background; other houses in the distance. *Conte crayon*: 12 $\frac{1}{8}$ x 9 $\frac{3}{8}$ inches

Note: With an affidavit signed by Mme Emile Seurat pasted on the back.

Painted about 1881

Collection of Emile Seurat, brother of the artist, Paris

Collection of Mme Emile Seurat, Nice

Collection Silverberg, Breslau

From Jacques Seligmann & Co., Inc., New York

Seurat Exhibition, Renaissance Society, University of Chicago, 1935, no. 22

Recorded and illustrated in C. J. Bulliet, *The Significant Moderns*, 1936, plate 26

Described and illustrated in Germain Seligman, *The Drawings of Georges Seurat*, 1947, pp. 23, 33, and 69, no. 38, plate XXVII



PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

27. *GIRL WITH BASKET*. A young girl walking towards the left, her face turned to half left. She wears a scarf over her head, wound around her neck and thrown over the left shoulder. Above her high black shoes are striped stockings. She clasps her hands before her and carries a basket on her left arm. A study of her clasped hands appears at the left. Signed at lower left with initial R.

Pen and ink drawing: 14 x 10½ inches

Collection of Ambroise Vollard, Paris

Recorded and illustrated in Ambroise Vollard, *La Vie et l'Oeuvre de P. A.*

Renoir, 1919, p. 77

GOthic AND RENAISSANCE WOOD AND
STONE SCULPTURES, BRONZES



{NUMBER 28}

525
RHENISH SCHOOL

XV CENTURY

28. *HEAD OF A MARTYR: CARVED AND PARCEL-GILDED WALNUT BUST.* Youthful head with long wavy golden hair parted out from under a round cap; the features with a mournful expression, the head slightly inclined. On wine red velvet plinth.

Height 11 inches

{See illustration}



[NUMBER 29]

700- MICHELANGELO BUONAROTTI (FOLLOWER OF)

ITALIAN: XVI CENTURY

29. *PIETA: BRONZE GROUP.* Seated figure of the Virgin in flowing robes and hooded cloak, with the body of the dead Christ lying across her lap, supported by her right arm. On crimson velvet stand. *Height 14 inches*

Note: An early cast of the famous group by Michelangelo, exceptionally well chiseled, and with rich medium dark patina. It appears that the only other known bronze group of this subject in America is the one formerly in the collection of J. Pierpont Morgan, now in the Frick Collection, and recorded in Bode's catalogue of the Morgan bronzes.

Exhibition of Master Bronzes, Buffalo Fine Arts Academy, Buffalo, N. Y., 1937, no. 136 and illustrated p. 136 of the catalogue

[See illustration]



{NUMBER 30}

800 SCHOOL OF THE ILE DE FRANCE

FRENCH: XV CENTURY

30. *MOURNING VIRGIN AND S. JOHN: SCULPTURED LIMESTONE GROUP.* Three-quarter length group, from an Entombment, of the sorrowful Virgin in flowing robes and hooded cloak, her hands lightly clasped together, supported behind her right shoulder by the youthful S. John; the hem of her cloak and the collar of his garment are sculptured with Latin captions of identity.

Height 33 inches

Collection Manzi, Paris

{See illustration}



[NUMBER 31]

BURGUNDIAN SCHOOL

EARLY XV CENTURY

31. *VIRGIN AND CHILD: SCULPTURED AND POLYCHROMED LIMESTONE GROUP.* Standing figure of the youthful Virgin, in blue robes figured in gold, ermine-lined brownish red cloak and crown, beneath which her hair falls in long wavy tresses. She supports on her left arm the Child, robed in red, Who holds a bird which pecks at a cluster of grapes in His Mother's hand.

Height 45 inches

Collection Homberg, Paris

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1936, no. 59, and illustrated pl. 59 of the catalogue

[See illustration]

FRANCESCO LAURANA

ITALIAN: 1425-1502

525-
32. *FEDERIGO DA MONTEFELTRO, DUKE OF URBINO: SCULPTURED MARBLE TONDO.* Head-and-shoulders portrait in profile to the left, in late middle age, with scanty curled locks; inscribed around the head: *DIVI FEDERICI VRBINI DVCIS*. In carved, gilded and polychromed tabernacle frame. *Diameter 19³/₄ inches*

Note: Federigo, Duke of Urbino, was the husband of Battista Sforza, whom Laurana also modeled. The bas-relief was evidently executed between the years 1474 and 1477 during his stay in Urbino. Luciano Laurana, the architect of the palace of the Duke of Urbino, was a near relative of the sculptor.

Laurana is generally recognized as one of the two greatest portrait sculptors of the Renaissance. The bust by him of *A Princess of Aragon*, in the Thomas Fortune Ryan collection, sold at these galleries in 1933, realized \$102,500.

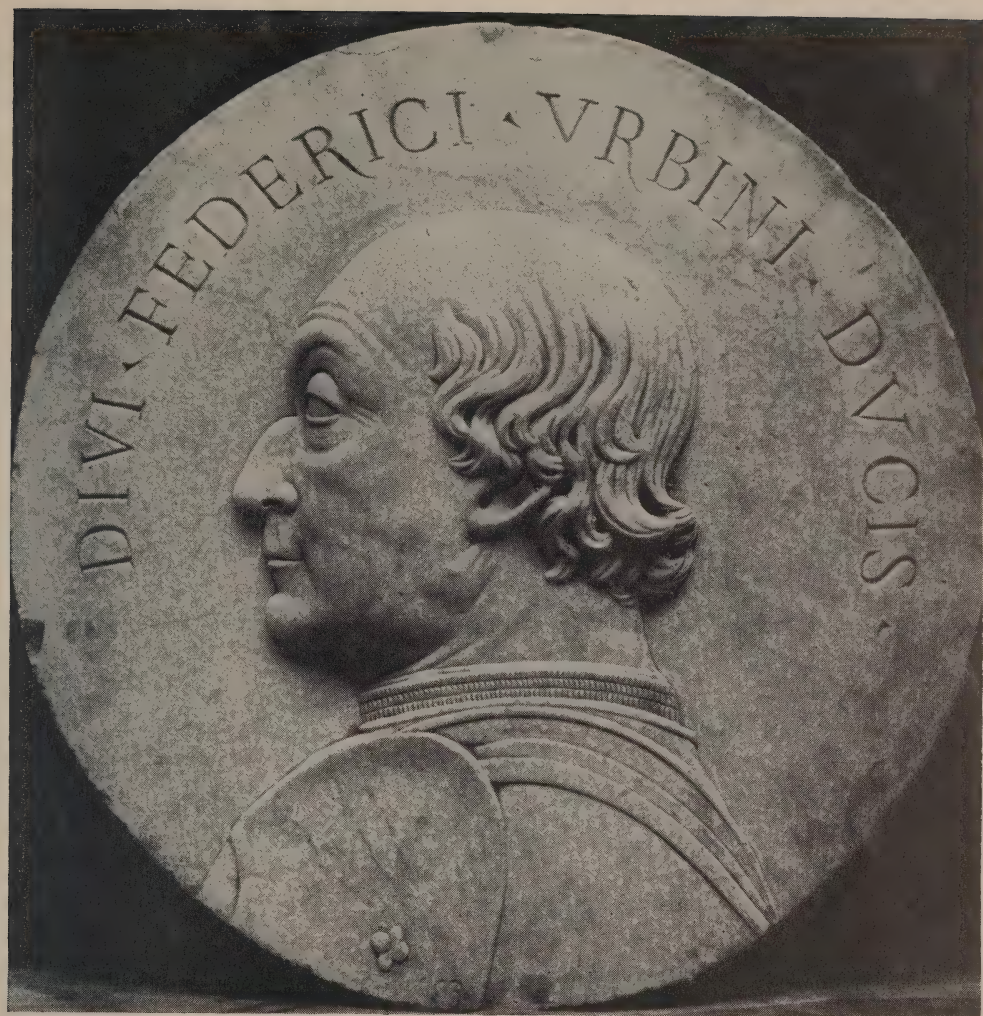
Collection of Melitta von Krumhaar, Vienna, 1932

From Jacques Seligmann & Co., Inc., New York

Exhibition of Italian Sculpture, 1250-1500, Detroit Institute of Arts, Detroit, Mich., 1938, no. 98

Recorded in Eric Maclagan and Margaret H. Longherst, *Catalogue of Italian Sculpture* (Victoria and Albert Museum), 1932, p. 124, no. A97

[See illustration]



[NUMBER 32]



1150-
TIZIANO ASPETTI

VENETIAN: 1565-1607

33. *MARS AND VENUS: PAIR BRONZE ANDIRONS*. Standing nude figures of Mars, with helmet, sword and shield, and Venus with cloak, a sleeping Cupid at her feet, upon cartouched plinths enlivened with crouching merman and mermaid figures at the angles; the whole supported by two *adossés* winged female termes, sheathed in leaf scrollings, joined by a swag of fruit with coat of arms. One has repair at base. Deep golden patina. *Height 34 inches*

Note: An excellent example of Venetian High Renaissance design, of particular interest from the fact that the usual black patina, common to the period, has not been applied, so that the original bronze surface appears in full warmth; nor have the small holes formed during the casting process been filled in. The andirons are hence a valuable document for study of the creative methods of the Renaissance bronze founders. A very similar figure of *Mars*, in the Pierpont Morgan Collection is illustrated in L. Planiscig, *Venezianische Bildbauer der Renaissance*, 1921, fig. 625.

Collection of Sir Edward Naylor Leyland, Bart., London

Collection of Arthur Sachs, New York

Exhibited at the Fogg Museum of Art, Boston

PAINTINGS BY OLD MASTERS



[NUMBER 35]

GIOVANNI PAOLO PANNINI

ITALIAN: 1695-1768

700- 35. *RUINED PORTICO WITH FIGURES*. Ruins of a portico with an equestrian statue of Marcus Aurelius at centre beneath a high arch, other statuary in the foreground, and a fountain at the left. Several soldiers are following an old guide and gazing at an ancient bas-relief. A Roman temple is seen in the background. Companion to the following.

33 x 43 inches

Collection of L. Rothschild, London

[See illustration]

GIOVANNI PAOLO PANNINI

ITALIAN: 1695-1768

800- 36. *ROMAN RUINS WITH FIGURES*. Ionic columns supporting a high archway and the ruins of a rotunda silhouetted against a billowy blue sky. In the foreground several women, one with her arms about a nude child, are conversing with a group of soldiers. Companion to the preceding.

33 x 43 inches

Collection of L. Rothschild, London

ALESSANDRO MAGNASCO

GENOESE: 1681-1749

600-
37. *DAVID DANCING BEFORE THE ARK*. The Ark at the right, mounted on a chariot drawn by white oxen. Before the Ark, David with a lyre in his hand is dancing; musicians accompanying him are dancing and playing their instruments. In the foreground, a shepherd leads two sheep. The enthusiastic populace surrounds the chariot. In the sky are winged figures supported upon clouds.

37 x 49½ inches

Note: In 1759, a certain Guiseppe Mazza, a painter of Milan, offered to Count Giacomo Carrara of Bergamo, a number of paintings by Magnasco including "Un carro matto con molte figure" (See Benno Geiger, *Magnasco*, 1923, p. 17; also C. G. Ratti, *Magnasco*, 1914, p.22). Opinion has been expressed that this might be the same picture.

An appraisal of the painting when exhibited by the Magnasco Society in London (*v.i.*) was that, "some good examples are present, none finer than the 'David Dancing before the Ark', lent by Mr Max Rothschild, in which the brilliancy of brush work is something extraordinary, even for Magnasco".

Collection of Max Rothschild, Esq, London

From Jacques Seligmann & Co., Inc., New York

Exhibited by the Magnasco Society, London, 1925, no. 5

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, no. 78

A Century of Progress Exhibition, Art Institute of Chicago, Chicago, 1934, no. 48

Exhibited at the Wadsworth Atheneum, Hartford, Conn., 1936

[See illustration]



[NUMBER 37]

4000-
GIOVANNI BATTISTA TIEPOLO

VENETIAN: 1696-1770

38. *MOTHER WITH CHILD HOLDING A BIRD*. The Virgin shown at half length, her head bent slightly forward and gazing downwards. She wears a rose gown and blue cloak, with white hood. On her left arm is the Child with a bird in the left hand, and in His right, the string to which it is attached. Terra cotta drapery in the background. $24\frac{1}{2} \times 19\frac{1}{2}$ inches

Note: A similar composition is in the Kress Collection in the National Gallery, Washington, D. C., with, however, a number of variations: whereas, in this one, the Virgin is supporting the Child with her left arm, her left hand showing fully in the foreground, in the National Gallery painting the Child rests on both arms of the Virgin, whose right hand is seen more clearly than her shadowed left. The curtain, which covers practically the whole background, is only shown as far as the middle of the head in the other one. Also, the right hand of the Child which, in the Kress painting, holds onto the veil enveloping the Mother's head and which, by the way, comes down to the feet, is here brought back to the Child's chest, holding onto a string to which is attached the goldfinch.

Collection of the Marques de Castrillo, Madrid

From Jacques Seligmann & Co., Inc., New York

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, no. 84

Exhibition of Venetian Painting of the 18th Century, City Art Museum of St. Louis, St. Louis, 1936, no. 41

Exhibition of Paintings, Drawings and Prints by the Two Tiepolos: Giambattista and Giandomenico, Art Institute of Chicago, Chicago, 1938, no. 14, illustrated in the catalogue

Exhibition of Venetian Painting, California Palace of the Legion of Honor, San Francisco, 1938, no. 59, illustrated in the catalogue

Exhibition of Religious Art, Baltimore Museum of Art, Baltimore, 1938

Venetian Exhibition, Philbrook Art Museum, Tulsa, Okla., 1939-1940

Central Illinois Art Exposition of Old and Modern Masters, Bloomington, Ill., 1939

10th Anniversary Exhibition, Society of Liberal Arts, Joslyn Memorial, Omaha, Neb., 1941

Illustrated in color on the cover of the *International Studio*, Christmas number, December 1929, vol. XCIV

[See illustration]



[NUMBER 38]

VINCENZO DI BIAGIO, Called CATENA

VENETIAN: 1470-1531

39. *PORTRAIT OF A MAN*. Bust portrait of a beardless young man turned to half left, with light brown hair framing his face and falling to his shoulders. He wears a black doublet and a black cap. Bright blue sky background with a vista of mountain peaks in the distance. *Cradled panel: 12½ x 10¼ inches*

Note: Authentications by Dr Georg Gronau, Dr Max J. Friedländer, and Dr Wilhelm von Bode will accompany the painting.

2800-
Dr Gronau writes from San Domenico di Fiesole, Jan. 12, 1927 (translation): "The original painting photographed on the reverse, and known to me for many years, is a characteristic work of the Venetian painter, *Vincenzo Catena*. The expression of the subject is characteristic for this master; compare the donor portraits in profile on the Catena altarpieces in Budapest and Berlin. Also the light yellow colors are characteristic. This painting belongs to the artist's early period, and should be dated circa 1505-1510".

Dr Friedländer writes from Berlin, March 8, 1927 (translation): "The painting photographed on the reverse is an especially well preserved Venetian work of about 1510 which in my opinion was ascribed absolutely correctly to V. Catena".

Dr von Bode agrees in writing, (Berlin, March 10th, 1927) with Dr Friedländer's opinion and in a second authentication, not dated, writes (translation): "The portrait of a man, painted on wood, measuring 32½ x 26 cm., is in my opinion a genuinely characteristic work of V. Catena, bearing relations to the portrait in the National Gallery".

The above painting was formerly known as the work of Giovanni Bellini, whose influence is seen in the artist's work of that period. It bears on the back the seal of the Royal Customs of the Kingdom of Naples.

From the Royal Gallery of Württemberg

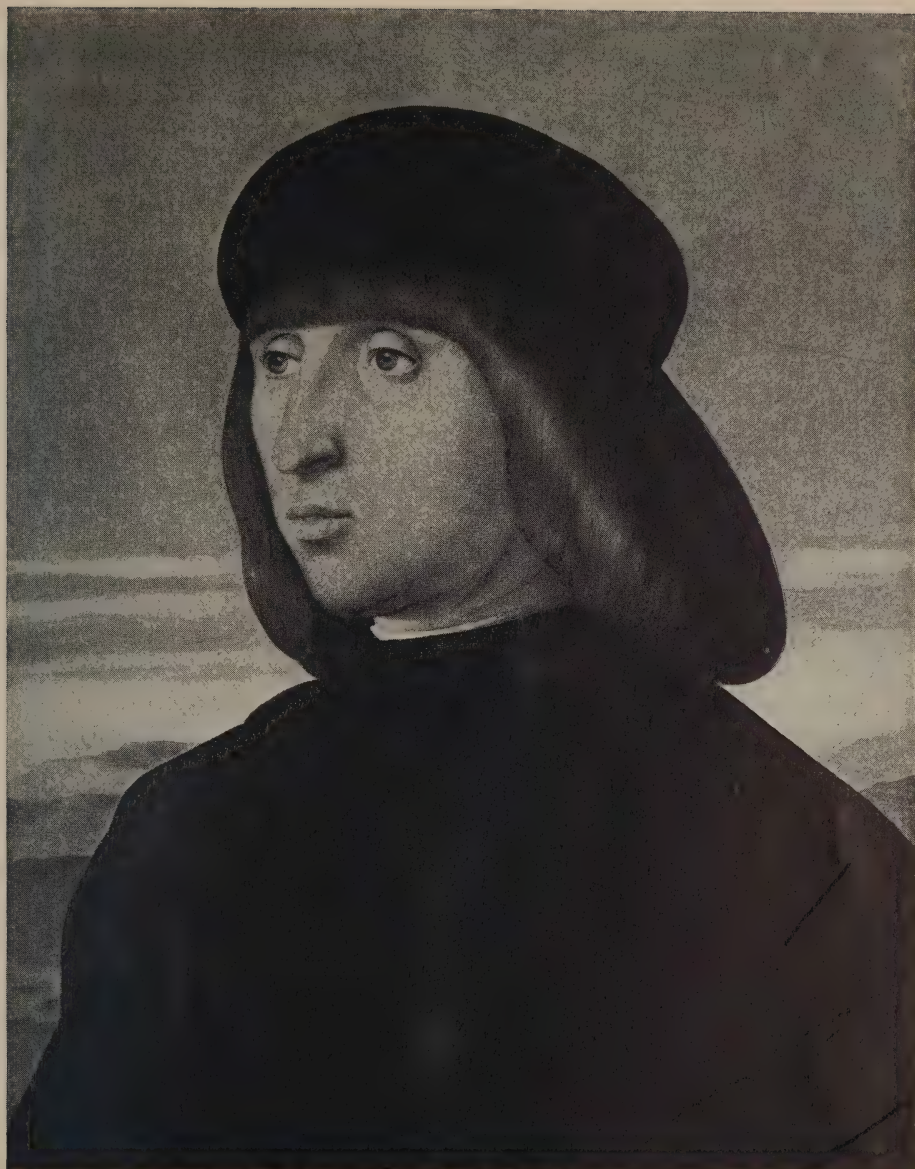
From Jacques Seligmann & Co., Inc., New York

Exhibited at the Detroit Institute of Art, Detroit, 1935

Exhibition of Venetian Paintings, California Palace of the Legion of Honor, San Francisco, 1938, no. 19, illustrated in the catalogue

Exhibition of Masterpieces of Art, from European and American Collections, European Paintings from the Two World Fairs of 1939, Detroit Institute of Arts, Detroit, 1941, no. 9, illustrated in the catalogue

[See illustration]



[NUMBER 39]

ANGELO ALLORI BRONZINO

FLORENTINE: 1502-1572

4600r
40. *ELEONORA DI TOLEDO, GRAND DUCHESS OF TUSCANY*. Portrayed at three-quarter length, standing slightly to the left, wearing a jeweled gown of black velvet with lace partlet and pearls, and a gold mesh net on her hair. Her right hand is crossed over her left arm, and in her gloved left hand she holds a handkerchief. 45½ x 35 inches

Eleonora (1522-1562), daughter of Don Pedro di Toledo, Marquis of Villafranca and Viceroy of Naples; married in 1539 Cosimo I de' Medici, who was then 2nd Duke of Florence, later Grand Duke of Tuscany. Her home in Florence was the Palazzo Vecchio which before had been occupied only by the Gonfaloniere. Later Cosimo built for her, or had finished for her, the famous Pitti Palace where the Medici lived for the next two hundred years. Eleonora, the only Spaniard to come into the Medici family, deserves a still more prominent place in history than she has received. As Colonel G. F. Young (*v.i.*) has written of her, she "might almost be looked upon as a second founder of the family, so great was the assistance which she brought to Cosimo when as a youth of twenty he was destitute of wealth, family and friends, or influence to support the tottering throne which he had seized".

Another beautiful portrait of Eleonora by Bronzino, with her little son Ferdinand, is in the Uffizi Gallery, Florence.

Collection of Lucien Bonaparte

From the Buchanan Collection, purchased in Bologna, 1839

Collection of R. S. Holford, Esq., Dorchester House, London

From Jacques Seligmann & Co., Inc., New York

Exhibited at the Burlington House, London, 1887, no. 157

Exhibition, Art of the Medici, Baltimore Museum of Art, Baltimore, 1939

Loan Exhibition of Masterpieces of Painting, Museum of Fine Arts, Montreal 1942, no. 112, illustrated in the catalogue

Exhibition, Vanity Fair, California Palace of the Legion of Honor, San Francisco, 1942, no. 5, illustrated in the catalogue

Described in Dr Waagen, *Treasures of Art in Great Britain*, 1854, vol. II, p. 195

Recorded in Hanns Schulze, *Die Werke Angelo Bronzinos*, 1911, p. XXI

Recorded and illustrated in the *Catalogue of the Holford Collection, Dorchester House*, 1927, plate XCII

Recorded in Arthur McComb, *Agnolo Bronzino, His Life and Works*, 1928, p. 137

See Col. G. F. Young, *The Medici*, 1933, vol. II, pp. 285-7

[See illustration]



{NUMBER 40}

CIRCLE OF ALBRECHT DURER

FRANCONIAN: XVI CENTURY

2400r
41. *PORTRAIT OF ALBRECHT DURER*. Waist-length portrait to half right with hands folded resting his right arm on a parapet. Represented with long golden hair falling in ringlets on his shoulders, and with a small forked beard and moustache. Wearing a gray and white costume bordered with black stripes, with a black and white striped linen cap on his head. A river landscape with distant hills is seen through a window at the right. Inscribed below the window: *Das malt Ich nach meiner Gestalt. Ich war sechs und zwenzig Jar* [sic] *alt Albrecht Dürer*, with the monogram of Dürer, and dated 1498.

Panel: 23 x 17 inches

Note: A notable picture, repeating faithfully the composition and detail of the well-known Dürer portrait in the Prado Museum, Madrid. The dearth of paintings by Dürer gives this fine portrait an importance undiminished by the difficulty of definitely establishing its authorship. Sir Charles Robinson (*v.i.*) writes of it: "This is a beautiful repetition, in the most perfect state of preservation, of a well-known portrait of Dürer, by himself. It is evidently the work of a first-rate German artist, probably a pupil of the great master, and in the author's opinion was painted somewhere towards the year 1560".

Collection of Hollingworth Magniac, Esq. (known as the Colworth Collection), London, 1892, no. 79

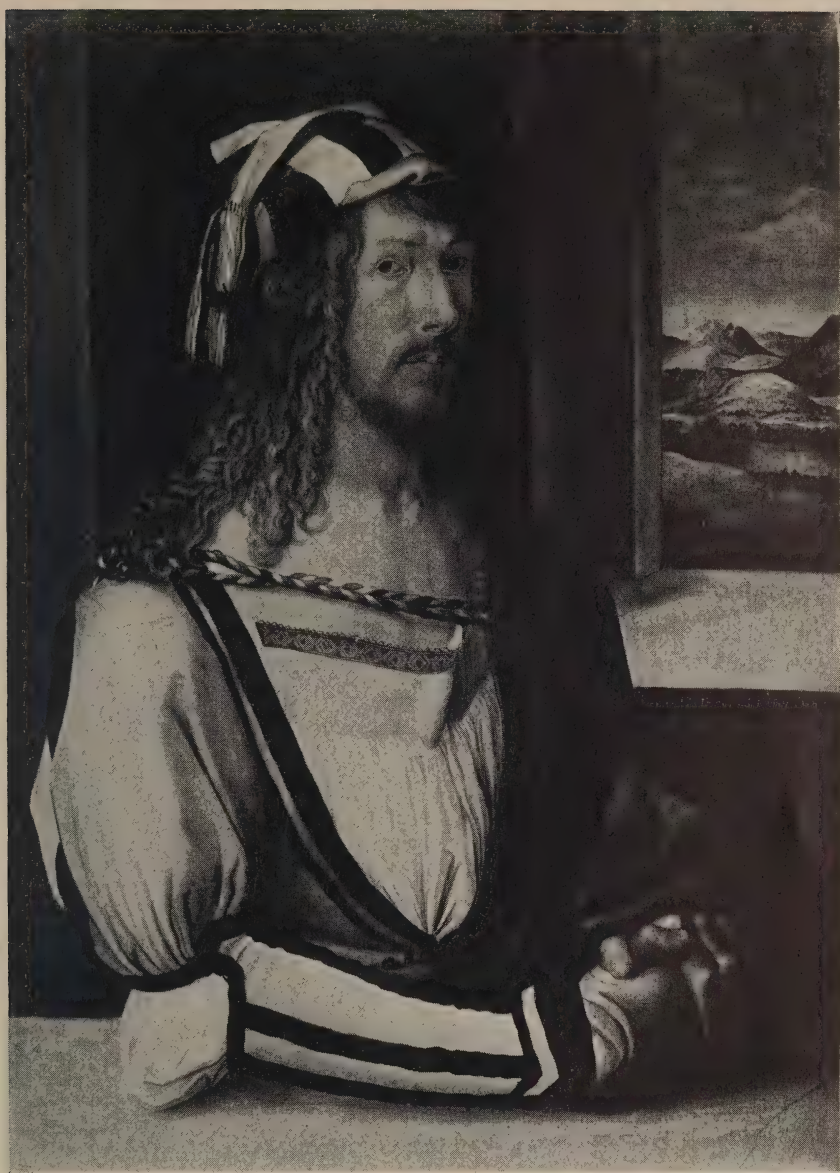
From C. Brunner, Paris

From Jacques Seligmann & Co., Inc., New York

Albrecht Dürer Exhibition, Germanisches Museum, Nuremberg, 1928, no. 45

Described in Sir Charles Robinson, *Notice of the Principal Works of Art in the Collection of Hollingworth Magniac, Esq.*, 1862

[See illustration]



[NUMBER 41]

JAN CORNELIS VERMEYEN

DUTCH: 1500-1559

5600-
42. *PORTRAIT OF A MAN*. Waist-length figure, slightly to the left, of a bearded man looking towards the observer; wearing a black beret, a shirred white shirt with rose doublet and fur-trimmed mulberry coat. He holds a pair of gloves in the left hand, and gold chains ornament his wrist. His right hand rests upon a covered table in the foreground. Gray drapery in the background.

Cradled panel: 37½ x 27½ inches

Note: A considerable amount of data, including historical documents, originally accompanied this portrait. They unfortunately remained abroad and, due to the war, were lost. A few references were kept, namely that the portrait was already in the von Harnier family in 1846, and in 1847 was donated to Mr von Harnier, the father of the last owner.

Also of interest was an exchange of correspondence, dated 1848, between Inspector Pélissier of Hanau, acknowledging the receipt of the Holbein painting, so-called, of Mr von Harnier, who confirmed to the latter his endeavors to sell the painting. Also of 1848 a letter from Mr Pélissier to Mr von Harnier, informing him that His Majesty, King Ludwig II of Bavaria, had been much interested in the Holbein, but at the present time could not spend 2,000 pounds sterling for the picture.

That same year, the Duke of Cambridge had also been impressed by the quality of the portrait, and suggested that it be sent to England for exhibition.

Then again a letter of Mr Pélissier, advising the shipping of the Holbein to England. However, it was not purchased by the Duke of Cambridge.

Thus, throughout the nineteenth and early part of the twentieth century, this striking work was considered as having been painted by Holbein, and exhibited as such.

Besides the bibliography (*v.i.*), further reference to the painting as a work of Hans Holbein can be found in the writings of Hofrat von Zahn, Dresden, Professor Albert Woltmann, Karlsruhe, and Professor Gustav Theodor Fechner, Leipzig. It is, however, thanks to the studies of Dr Max Friedländer, that the correct attribution was established.

Dr Friedländer (*v.i.*) had also written, in an authentication now unavailable, (translation): "The painting photographed on the reverse is an exceptional work by Jan C. Vermeyen, whose transcending importance in the realm of portraiture around 1530 has been only recently recognized and appreciated".

About the importance of Vermeyen, who was court painter to Charles V, and accompanied the Emperor to the wars, Dr Friedländer wrote that he was one of the greatest, if not the greatest, portrait painter who was active in the Netherlands around 1530. (*Altniederlaendische Malerei*, 1935, vol. XII, p. 162)

Collection of Herr von Harnier, Burgomaster of Frankfort-am-Main, 1847

Collection of Baron von Harnier, 1929

From Jacques Seligmann & Co., Inc., New York

Holbein Exhibition, Dresden, 1871

On loan at the Staedel Institute, Frankfort, 1896

Exhibited at the Breslau Museum, Breslau, 1924

On loan at the Kaiser Friedrich Museum, Berlin, 1925-27

Worcester-Philadelphia Exhibition of Flemish Painting, Worcester Art Museum, Worcester, 1939, no. 97, illustrated in the catalogue

[Continued]



[NUMBER 42]

Number 42—Concluded]

Worcester-Philadelphia Exhibition of Flemish Painting, Philadelphia Museum of Art, Philadelphia, 1939, no. 97, illustrated in the catalogue

Exhibition of Masterpieces of Art, New York World's Fair, 1939, no. 400

Loan Exhibition of Early Dutch Paintings, Detroit Institute of Art, Detroit, 1944, no. 25, illustrated in the catalogue

Loan Exhibition of Great Paintings, Five Centuries of Dutch Art, Benefit under the patronage of the Earl of Athlone and H.R.H. Princess Juliana, Montreal Art Association, Montreal, 1944, no. 19

Described and illustrated in Max J. Friedländer, *Die Altniederlandische Malerei*, 1935, vol. XII, p. 209, and plate LXXXIII

Described in Geo. Henry McCall, *Catalogue of European Paintings and Sculpture from 1300-1800*, edited by Wm. R. Valentiner, 1939, p. 196, no. 400

[See illustration on the preceding page]

GIOVANNI DOMENICO TIEPOLO

VENETIAN: 1727-1804

800- 43. *HEAD OF A BEARDED ORIENTAL*. A bearded man shown at bust length, turned three-quarters to the right, and looking downward, his head bent forward and his eyes shaded by bushy eyebrows. He wears a green robe ornamented with a gold chain and medal, and a white turban. 19 x 15 1/4 inches

Note: An etching after this subject was made by the artist. See P. Molmenti, *Acqueforti dei Tiepolo*, 1896, p. 163, left. This is probably the etching referred to by De Vesme, no. 121; in which case, it is no. 5 of Domenico's etched series, "Collection of Heads. Part I".

Collection of Mme E. B. de Ajuria, Paris

Illustrated in *Parnassus*, February 1938, p. 4

150- AUSTRIAN SCHOOL

EARLY XVI CENTURY

44. *MASSACRE OF THE INNOCENTS*. An enclosure with Herod in crimson and gold robes, holding a sceptre, standing in the background, directing his armored followers in the murder of the infants. A woman in rose and crimson gown sits on the floor in the foreground, tearing her hair; another woman in green struggles for the dagger of a soldier kneeling at the left. Incised gold spandrels forming an arch frame the scene. *Cradled panel: 23 x 14 inches*

Collection of Dr Forrer, Strasbourg

700- ANTONIO VIVIANI

BRESCIAN: 1560-1620

45. *REST ON THE FLIGHT INTO EGYPT*. The Holy Family resting in a landscape with Mary, in rose gown and blue robe, seated on the ground by a pool from which she is drawing water. The Christ Child, in white, lies beside her on a gold-tasseled cushion, receiving branches of cherries from Joseph who plucks them from a nearby tree. Hills and a city in the hazy distance. Background of blue and yellow sky with clouds. 26 x 19 1/2 inches

Note: The composition derived from the painting by Barocci in the Vatican, Rome.

TAPESTRIES



[NUMBER 46]

35- 46. TOURNAI GOTHIC-RENAISSANCE MILLEFLEURS TAPESTRY PANEL
WITH MEDALLION

Circa 1540

Woven with a central medallion depicting a huntsman with hounds beneath a pointed shield, in lapis blue, crimson and buff, within a matching bowknotted circular border of fruit garlands interrupted by mascarons; the *tête de nègre* field almost obscured by a profusion of tiny green shrubs bearing crimson, blue, and old gold blossoms; matching striped border. 4 feet 4 inches x 6 feet 9 inches

Note: One of an important type of late Tournai *millefleurs* tapestries, showing the transition from the Gothic to early Renaissance design; a prototype in the Victoria and Albert Museum shows, in fact, a pure Renaissance border. An example closely related to the present, a larger hanging of six medallions, is illustrated in H. Göbel, *Die Wandteppiche*, I, vol. 2, pl. 253.

[See illustration]

47. GOBELINS TAPESTRY, BY MICHEL AUDRAN, AFTER ETIENNE JEURAT

Circa 1775

1550, LE RETOUR DU MARCHE. A sunlit clearing, centring a tall leaning tree, with figures of peasants in henna, pea green, yellow, lavender and blue costume, four figures turning to watch a young girl and a maiden carrying a bundle of grain, entering at right through a rustic doorway; the foreground occupied by an overturned cask, a huge pumpkin, a *panier* of vegetables, and a shaggy brown and white dog stepping out of his shelter to receive the caress of his master. Signature of AUDRAN, *chef d'atelier*, at lower right. Finished with a plain blue selvage. 9 feet 7 inches x 7 feet 1 inch

Note: The present hanging is one of a series called *Les Fêtes de Village*, executed after the designs of Etienne Jeurat, of which the initial tapestries were executed about 1750-53; the present subject is rare, and is not recorded by Fenaille, whose documentation of the series is incomplete.

Collection of the Comte de Lirot, Paris

[See illustration]



[NUMBER 47]

48. ROYAL AUBUSSON TAPESTRY, AFTER CHARLES LE BRUN

Circa 1725

450. ALEXANDER THE GREAT AND THE FAMILY OF DARIUS. Portraying Alexander in golden armor and lapis blue cloak, standing with his companion Ephestion before a buff and crimson tent supported between trees, and enclosing the captive family of Darius. Sisgambia, mother of Darius, in lime green robes, prostrates herself at the foot of the young conqueror, and her family and servants assume varying poses of awe and supplication. The deep russet brown interior of the tent is brightened by the pastel-colored garments of the captives, and a gold and silver shield, hanging at the entrance. Spiral acanthus-leaf border in henna and buff, interspersed with clusters of tulips and other blossoms. *About two inches of the tapestry have been turned under and can be had as extra height.*

8 feet 10 inches x 9 feet

Note: *The Story of Alexander the Great*, after cartoons by Charles Le Brun, is one of the best known of all tapestry series, and comprises in all eleven subjects; the first series was executed at the Gobelins between 1664 and 1680. The subject was later repeated at Aubusson; Göbel records, for example, a series woven by François Picon in the second quarter of the eighteenth century (*Die Wandteppiche*, 1928, vol. 1, p. 255). The present hanging is attributable to the same atelier.

Collection d'Eichthal, Paris

[See illustration]

50. 49. BRUSSELS SILVER-WOVEN TAPESTRY FRAGMENT

XVI Century

Depicting a thicket, and centring a couple garbed in crimson and old gold, in amorous pose, with a jug of wine before them. Framed.

15 x 8 inches



[NUMBER 48]

WORKS OF ART
INCLUDING
A ROMANESQUE STAINED GLASS WINDOW

400- 50. PAIR LOUIS XV SCEAUX FAÏENCE COMMODE-FORM JARDINIERES *Circa 1770*
Demi-cartouche-shaped commode, the serpentine front molded with four corbeled stiles developing bracket feet and enclosing panels painted with brightly colored bowknotted garlands, the removable top having three large and four small apertures; heightened with gilding. One repaired. *Length 9 inches*
From Gilbert Lévy, Paris

275- 51. CASTELLI MAJOLICA PLAQUE *Circa 1600*
The Greeks Landing at Troy. Scene with crowds of Greek soldiery in small boats breasting the waves to the green foreshore, with spearmen alighting on the land; troops with spears, shields and scaling ladders hastening towards the walls of the city, whose turrets and spires fill the background. Border of varied trophies of arms and armor on grayish cobalt, yellow and sepia, upon an off-white ground. *Diameter 25½ inches*

Note: An exceptional example, both as to its great size and exemplary condition; the drawing is free, and the border notably well conceived.

From Durlacher Brothers, London

[See illustration]



{NUMBER 51}

52. URBINO MAJOLICA VASQUE, FROM THE ATELIER OF ORAZIO FONTANA

XVI Century

500-
Joseph Dispensing Corn During the Lean Years in Egypt (Gen. XLI, 54-57). The cavetto depicting a forum, with Joseph seated at a counting table in the columned portico of a palace, issuing grain to figures in blue and orange-yellow costumes, carrying sacks; in the foreground, oil is being dispensed from huge jars to men and women carrying away amphoras. Border and exterior painted with Raphaelesque grotesqueries and figural cartouches *en camaïeu*, on a white ground. The exterior is further molded in relief with swags of colored flowers and green leaves pendent from lion masks, with three scrolled and foliated leonine supports terminating in claw feet, and resting on an incurvate trilateral base also painted with grotesqueries. Repaired. Diameter 22½ inches

Note: One of the largest and most important basins executed at Urbino; the cartoon of the principal subject, as well as the grotesque ornament, derive from the work of Raphael.

From Durlacher Brothers, London

[See illustration]



TWO VIEWS OF NUMBER 52

53. ROMANESQUE STAINED AND PAINTED GLASS CHAPEL WINDOW

French, Early XIII Century

5800- This magnificent window comprises four tiers, each of two panels, depicting domestic genre scenes; together with four other panels of religious subjects. The first three tiers, comprising six panels bordered with rosettes, exhibit the following subjects:

(1 and 2) Two medallions depicting groups of crusaders on horse-back;

(3 and 4) Four half-medallions depicting a cook working at a fire, a peasant kneading with mortar and pestle, a harvester with a basket of fruit, and a cooper hammering on a barrel;

(5 and 6) Four half-medallions, the first two depicting a birth scene, the father holding the swaddled child, the mother reclining on a couch; and an attendant carrying a brazier to a man bathing in a tub.

Each panel: 28 1/4 x 32 inches

The fourth tier, comprising two panels without rosettes, shows:

(7 and 8) Four half-medallions depicting a man spading and a woman spinning flax, a youth sewing, and another reaping grain with a sickle.

Each panel: 28 1/4 x 28 inches

It is evident that the above eight panels originally formed one double window, the last two panels having been placed below the previous six. All have a background of tile-diaper pattern of square four-petal leaves.

The remaining four panels, which are smaller and are mounted on leaded bull's-eye glass, depict The Annunciation, The Nativity (both about 24 x 15 inches), The Washing of Christ's Feet and The Ascension (both 22 x 20 1/2 inches).

The whole is executed mainly in the characteristic brilliant blue and ruby tones of the period, together with some green and yellow, and shows only very few restorations, inevitably necessary on glass of this early period.

Note: This superb window is believed to have been made for the church of St. Germain-des-Près in Paris, which was erected in the twelfth century; this conjecture is based on Statistique Monumentale de Paris, 1867, published by Albert Lenoir, and also his Souvenirs du Musée de Monuments Français, vol. 6. In view of the nature of the genre subjects, they were probably presented to the church by a Guild, and may be compared with cognate examples in Rouen Cathedral. The windows have been certified by the well-known French expert Mons. J. Mannheim, and by Mons. L. André, restorer to the Louvre; photostats of their authentications will be given to the purchaser.

Collection Homberg, Paris (in part)

From Jacques Seligmann & Co., Inc., New York

[See color plate opposite]

3500- 53A Panels





[NUMBER 54]

3106-
54. LOUIS XVI BRONZE DORÉ AND VERT ANTIQUE MARBLE GUÉRIDON

BY GOUTHIERE

French, XVIII Century

Circular top in handsomely veined *vert antique* marble, with *bronze doré* gadrooned rim, and frieze exquisitely chiseled with a running design of Bacchic amors holding grape garlands surmounted by animals and birds. On three incurvate quadrangular supports crested with foliated satyr heads and loose rings, joined by a marble undershelf, and terminating in bronze sejant griffins with tails developing acanthus scrolls; on incurvate Y-shaped *bronze doré* and mahogany base. Stamped on underside of top with a crowned H.M.E. (His Majesty's Estate), indicating an English royal provenience.

Height 31 inches; diameter 22 inches

Collection of the Crown Prince of Bavaria, Schloss Biederstein

[See illustration]

200- 55. CARVED OAK BOISERIE OF A SALON

Louis XVI Style

Richly grained oak paneling, the principal surfaces consisting of fielded compartments with quadrantal fan-carved paterae at the corners, surmounting a paneled wainscot; including panels of varying width, two window openings, four doors with wire grilles, and a pair of doors paneled with Marotesque cartouches and embellished with carved acanthus spandrels. Photographs and a section of the room will be placed on exhibition.

Approximate overall dimensions: 8 feet 8 inches high x 16 feet long x 12 feet wide

EIGHTEENTH CENTURY PAINTINGS

175- POMPEO GIROLAMO BATONI

ITALIAN: 1708-1787

56. *PORTRAIT OF THE ARTIST*. Bust-length portrait, with head turned to the right, looking towards the observer; wearing a curled and powdered periwig, a rose red coat and gold-embroidered vest; holding brushes and a palette in the left hand. Signed on edge of vest P. BATONI, and dated *Rome An. 1772*.

24 x 18³/₄ inches

Pompeo Girolamo Batoni (1708-1787) was born at Lucca. He was regarded in Italy as unquestionably doing much to rescue the art of the eighteenth century from the intense mannerism into which it had fallen. His masterpiece, the *Magdalen*, is in the Louvre. Among his portraits are those of Pope Benedict XIV, Clement XIII, Pius VI, and Emperor Joseph II.

Exhibition of Self-Portraits, Baroque to Impressionism, for the benefit of the College Art Association Publication Fund, Schaeffer Galleries, New York, 1940, no. 19

275- ALLAN RAMSAY

SCOTTISH: 1713-1784

57. *SIR JAMES GRANT, OF GRANT*. A young boy shown at half length, posed three-quarters to the right and gazing towards the spectator. He wears a white stock, blue jacket and red waistcoat trimmed with gold braid. Within a painted oval, before a sky background. Signed at lower right A. RAMSAY.

27 x 24 inches

Collection of Louis Raphael, London



[NUMBER 58]

JOHN HOPPNER, R.A.

BRITISH: 1758-1810

50. 58. *MRS MACLACHLAN, WIFE OF JOHN MACLACHLAN, ESQ., OF DUMFRIES.* Shown at three-quarter length, seated, her head turned slightly to the left. Her left arm is uplifted, and she rests her elbow on a yellow scarf, and presses her left hand against her cheek. She wears a black dress with a white muslin scarf about her head and falling over her left shoulder. Around her neck is a long necklace to which is attached a cross. Landscape background.

36 x 28 inches

Collection of Mrs Louis Raphael, London

[See illustration]

5800-
SIR HENRY RAEBURN, R.A. SCOTTISH: 1756-1823
59. MISS ELIZABETH DALRYMPLE (afterwards MRS GEORGE LEITH).
Portrayed at three-quarter length, looking to half left, seated before a landscape
of trees and brown foliage. She wears a white dress open at the neck with a
brown belt and a fawn bandeau binding her hair. $35\frac{1}{2} \times 27\frac{1}{2}$ inches

Elizabeth Dalrymple was the daughter of General Dalrymple-Horne-Elphinstone.
She married George Leith, Esq., of Overhall.

Collection of Sir G. H. Dalrymple-Horne-Elphinstone, Bart.

Collection of Mrs Kinderman Walker, London

From the Harland-Peck Collection, London, 1920, no. 116

From Jacques Seligmann & Co., Inc., New York

Portrait Exhibition, Aberdeen, 1859, illustrated in the catalogue

Described in Sir Walter Armstrong, *Sir Henry Raeburn*, 1901, p. 99

Described in James Greig, *Sir Henry Raeburn, R.A.*, 1911, p. 51

[See illustration]



[NUMBER 59]



[NUMBER 61]

HUBERT ROBERT

FRENCH: 1733-1808

1450. 61. *THE BRIDGE*. An ivy-covered arched stone bridge silhouetted against a stormy blue sky. A torrent of water flows from the left under the bridge, into the foreground. A fortress is seen in the distance through the arch. Several persons are crossing the bridge; at the left, a woman with clothes piled on her head is descending a stairway leading to the river. 9 1/4 x 12 3/4 inches

Collection of Adrien Fauchier-Magnan, London, 1935, no. 93, illustrated in the catalogue

Illustrated in *Apollo*, January 1936, vol. 23, p. 59

[See illustration]



{NUMBER 62}

JEAN BAPTISTE MALLET

FRENCH: 1753-1835

62. *LANDSCAPE WITH FIGURES*. A group of figures upon a flagged terrace before a well, with a woman kneeling milking a goat, while a dog guards a sleeping infant at the left. A maiden in scarlet and yellow costume balances a basket on her head and carries a water jar towards the well where cattle are drinking. At the right, an old man with a pack and a youth in blue are resting before fallen pieces of masonry. Verdant background with distant hills.

Gouache: 13 $\frac{3}{4}$ x 18 $\frac{3}{4}$ inches

From Gilbert Lévy, Paris

{See illustration}

2200-
JEAN HONORE FRAGONARD

FRENCH: 1732-1806

63. *LE TORRENT*. A brook flows into the foreground, cascading over boulders with a boy in scarlet jacket lying on a rock on the left bank. Figures, some mounted, travel across the background, one a woman on a white horse seen at the left. Low hills in the distance form the horizon beneath a billowy sky.

10 1/2 x 14 1/2 inches

Note: In the exhibition of drawings by Fragonard (Palais Sagan, Paris, May 1931, no. 97), a watercolor gouache representing the same subject was exhibited; see reproduction in the catalogue.

Painted about 1775

Collection Hugo-Fragonard, Paris, 1876

Collection Casimir-Perrier, former President of France

From Eugene Glaenzer, New York

From Jacques Seligmann & Co., Inc., New York

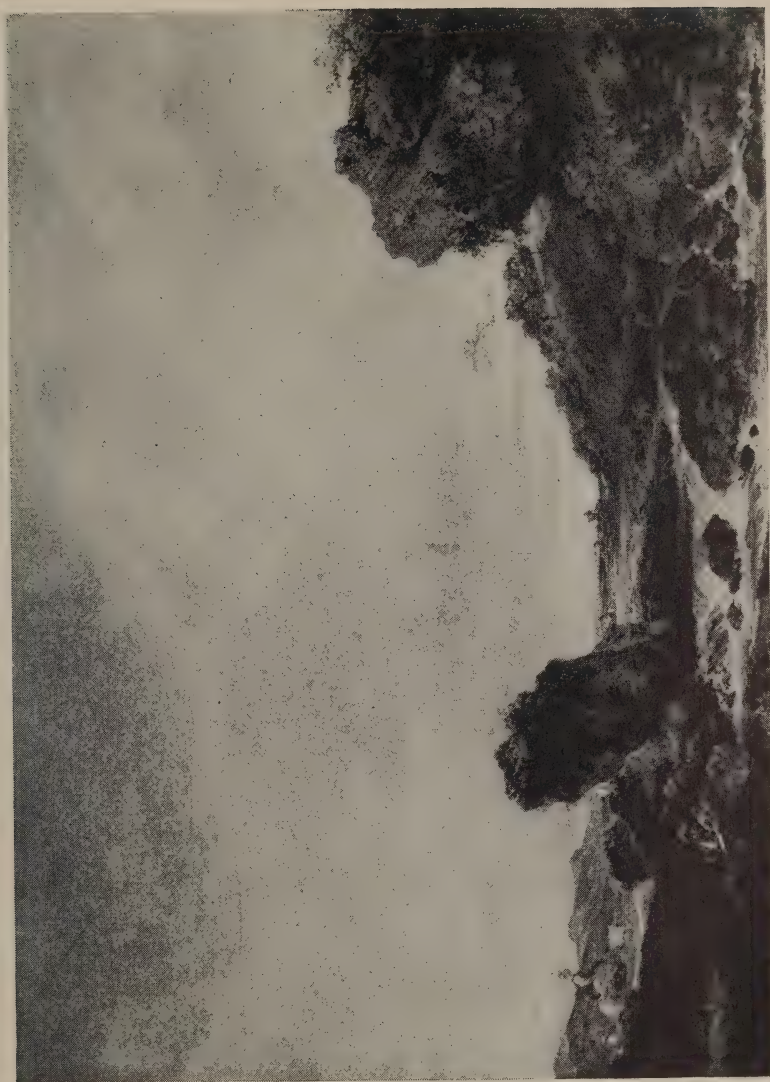
Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, no. 47, illustrated in the catalogue

Exhibition of French Painting, William Rockhill Nelson Gallery of Art, Kansas City, Mo., 1939-40

Exhibition, Landscape Painting from Patinir to Hubert Robert, Johns Hopkins University, Baltimore, 1941, no. 58, illustrated in the catalogue

Described in Pierre de Nolhac, *J. H. Fragonard*, 1906, p. 136 (measurements erroneous)

[See illustration]



[NUMBER 63]

1500-
NICOLAS LANCRET

FRENCH: 1690-1743

64. *LE JEU DU CHEVAL FONDU*. Depicting a group of children in rococo costumes of fawn, rose and yellow, playing a game in a sylvan park landscape. In the background, woods with an opening and vista at the left.

21½ x 28¾ inches

Note: M. François Boucher, in the catalogue of the exhibition, *L'Art Français au XVIII^{me} Siècle* (v.i.), states that this picture is apparently identical with the one included in the *Exposition au Profit des Inondés du Midi*, 1887, no. 82, which was then (1887) in the collection of Mrs Kestner.

Le Jeu de Pied de Boeuf, in Potsdam (Wildenstein, v.i., no. 62), shows the same physiognomies and attitude as in the present picture. Compare also no. 61 (Wildenstein, v.i.), which shows the engravings of *Le Jeu des Quatre Coins*, where the attitude and the faces are extremely close to those above.

From Gimpel & Wildenstein, New York

From René Gimpel, Paris

Exhibition, *L'Art Français au XVIII^{me} Siècle*, Copenhagen Museum of Art, Copenhagen, 1935, no. 113

See Georges Wildenstein, *Lancret*, 1924, p. 86, no. 224

[See illustration]



[NUMBER 64]

300- PHILIPPE LE MERCIER

FRENCH: 1689-1760

65. *CONCERT GALANT DANS UN PARC*. Wooded park landscape with a statue of Venus at centre. In the foreground, a gallant in pink and gray costume and two young women in pink, blue and fawn silk gowns are seated on an embankment. A musician in white Pierrot costume sits on the ground at their feet, holding a guitar. Other figures, one wearing a mask, eavesdrop from behind a hedge at the left.

22 x 18 inches

Collection of J. Goldschmidt, Berlin

225- FRANÇOIS LEONARD DUPONT

FRENCH: 1756-1821

66. *PORTRAIT OF A YOUNG LADY*. Head-and-shoulders portrait of a young woman with curled and powdered hair dressed with a flower; wearing a black velvet riband about her neck, and a floral garland over the left shoulder. Shaded blue and fawn background.

15½ x 13 inches

Collection of George Blumenthal, Paris

350- JOHN HODGES BENWELL

BRITISH: 1764-1785

67. *PORTRAIT OF THE ARTIST*. Three-quarter-length figure seated to the left almost in profile, and drawing. Wearing a blue jacket with rose-colored vest and lace jabot, and with a powdered tie-wig. Signed on the back J. H. BENWELL *pinxit*, and dated 1783.

15½ x 12½ inches

Collection of Louis Raphael, Esq., London

125- JACQUES ANTOINE VALLIN

FRENCH: 1760-1831

68. *YOUNG WOMAN BATHING*. Nude young woman standing in a pool of water to her thighs. She wears a red ribbon in her brown hair, and in her hands she holds a bit of transparent white drapery which floats out behind her. Green wooded background. Signed at lower right VALLIN, and dated 1818.

12½ x 9½ inches

Collection of George Blumenthal, Paris

475- JEANNE PHILIBERTE LEDOUX

FRENCH: 1767-1840

69. *PORTRAIT OF A YOUNG GIRL*. A fair-haired child depicted at bust length, with head tilted to the left and looking upwards; holding a dead bird in her right hand. She wears a ruffled white cap covering her hair, and a fawn dress with white fichu.

Oval: 20 x 15 inches

Collection of George Blumenthal, Paris

MODERN PAINTINGS



{NUMBER 70}

1500-

EUGÈNE LOUIS BOUDIN

FRENCH: 1824-1898

70. *DOUARNENEZ ET L'ÎLE TRISTAN*. A bay with white sailboats and a steamer, with a lighthouse on a promontory at the right. On the far shore, gently rolling green hills with white houses nestled near the water, and a village centred by a church spreading out to the left. Low embankments and rocks form the shore in the foreground. Brilliant blue sky almost obscured by white clouds. Signed at lower left E. BOUDIN, and dated *Douarnenez, Juin 16, '97*.

21½ x 36 inches

Collection of Paul Chadourne, Paris

From Bernheim-jeune & fils, Paris

Illustrated in *L'Art Vivant*, December 21, 1926, p. 883

[See illustration]

4700-
FERDINAND VICTOR EUGENE DELACROIX

FRENCH: 1798-1863

71. *TIGER AND TURTLE*. A snarling tiger in a clearing, moving towards the right, surprising a turtle which he holds pinned to the ground with his left paw. Trees and shrubs in the right background; with a mountainous landscape on the left beneath a blue sky. Signed at lower left EUG. DELACROIX, and dated 1862.

18 x 24 inches

Collection Fanien, 1872

Collection of J. Meyer, Dresden

Collection Dietel

From Jacques Seligmann & Co., Inc., New York

Exposition Eugène Delacroix, Ecole Nationale des Beaux Arts, Paris, 1885, no. 148

Delacroix Exhibition, Kunsthau, Zürich, 1939, no. 368, illustrated in the catalogue

Delacroix Exhibition, Kunsthalle, Basel, 1938, no. 264, illustrated in the catalogue

Eugène Delacroix Exhibition, Wildenstein Galleries, New York, 1944, no. 40, illustrated in the catalogue

Delacroix Loan Exhibition, Phillips Memorial Gallery, Washington, D. C., 1945, no. 10

Exhibition, "Between the Empires: Gericault-Delacroix-Chasseriau", Fogg Art Museum, Cambridge, Mass., 1946 (p. 10 of the catalogue)

Described in Alfred Robaut, *L'Oeuvre Complet de Eugène Delacroix*, 1885, p. 365, no. 1352

[See illustration]



[NUMBER 71]

PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

10.500-
72. *YOUNG BATHER*. A young girl, nude, depicted at waist length in profile to the left, her long auburn hair held over her shoulder with her left hand. Multicolored green, yellow and pink background. Signed at upper right RENOIR, and inscribed on stretcher: *Acheté chez Vollard avait appartenu à John Lewis Brown.*

17½ x 13½ inches

Painted about 1882-84

Collection of John Lewis Brown, London

Collection of Ambroise Vollard, Paris, 1888

From Wildenstein & Co., Paris

Collection of Mrs A. J. Simmons, Greenwich, Conn.

[See illustration]



[NUMBER 72]

PABLO PICASSO

SPANISH: B. 1881

3/00 — 73. *LES FUGITIFS*. A group of weary refugees trudging toward the left. At the head of the procession, a mother carrying a child, followed by a bent old man leaning on a cane, in yellow costume outlined in blue. Behind them, a woman in pink with yellow ruff, and two men leading a horse. Other indistinct figures are seen in the background. Signed at lower left PICASSO.

Oil on brown cardboard: 21 $\frac{3}{4}$ x 28 $\frac{1}{2}$ inches

Painted in 1901 ('Blue Period')

Collection of Max Pellequer, Paris

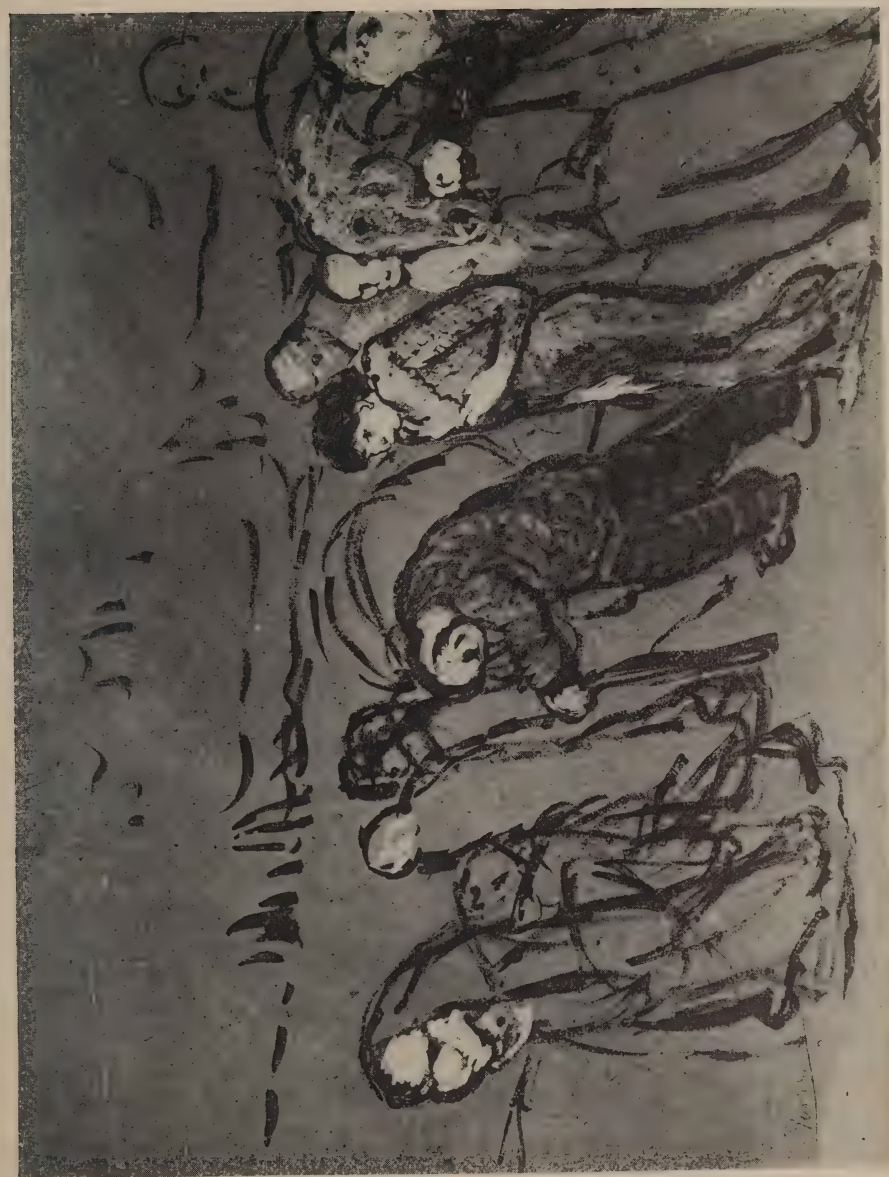
Collection of Dr. E. Bonnet

From Jacques Seligmann & Co., Inc., New York

Recorded and illustrated in Maurice Raynal, *Picasso*, 1922, plate 6

Recorded and illustrated in Christian Zervos, *Picasso*, vol. I, p. 24, plate 53

[See illustration]



[NUMBER 73]

HILAIRE GERMAIN EDGAR DEGAS

FRENCH: 1834-1917

25,000 - 74. *L'ECOLE DE BALLET*. Ballet dancers practicing in an interior lighted by a window in the background. A soft light is reflected on the white bodices and pale blue tulle skirts, as the dancers take different poses with arms raised. The instructor moves among them, in red velvet coat with white jabot. At the right, a girl leans her foot on a bench, adjusting the ribbon about her ankle. A pair of pink slippers lies on the bench in the foreground. Stamped in red at lower right DEGAS.

24½ x 20 inches

Painted about 1874-78

1^{ère} Vente Degas, Paris, 1918, no. 70, illustrated in the catalogue (entitled *Danseuses au Foyer*)

Collection of Robert Treat Paine II, Boston

From M. Knoedler & Co., Inc., New York

From Jacques Seligmann & Co., Inc., New York

On loan at the Museum of Fine Arts, Boston, 1932

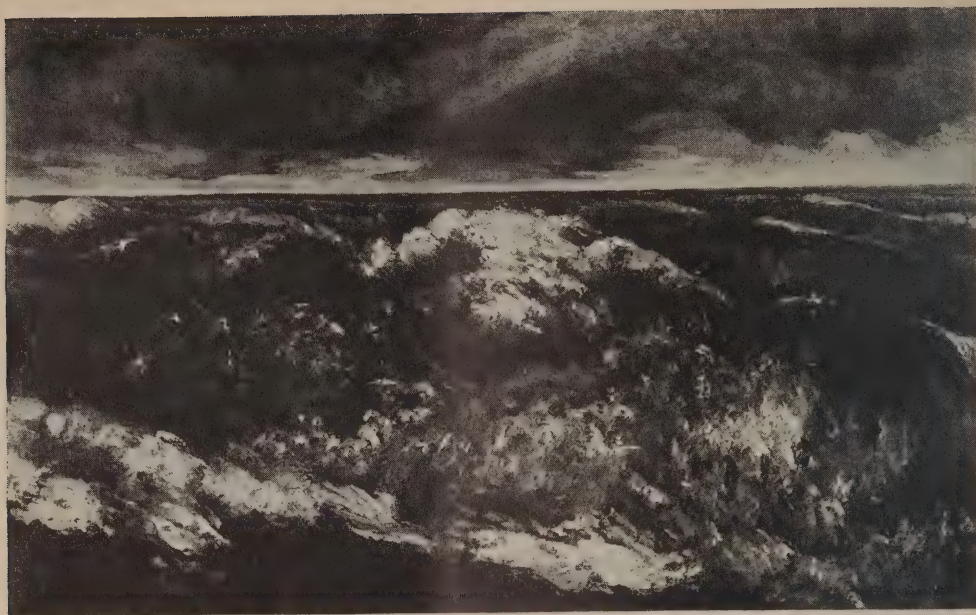
Exhibition of the Work of Edgar Degas, Cleveland Museum of Art, Cleveland, 1947, no. 24, illustrated in the catalogue

Recorded in R. H. Wilenski, *Modern French Painters*, 1944, p. 332

[See illustration]



{NUMBER 74}



[NUMBER 75]

75a GUSTAVE COURBET

FRENCH: 1819-1877

75. *MER ORAGEUSE*. A blue-green sea extending to a high horizon beneath clearing nimbus clouds, with pounding waves in the foreground breaking into white surf. Signed at lower left COURBET.

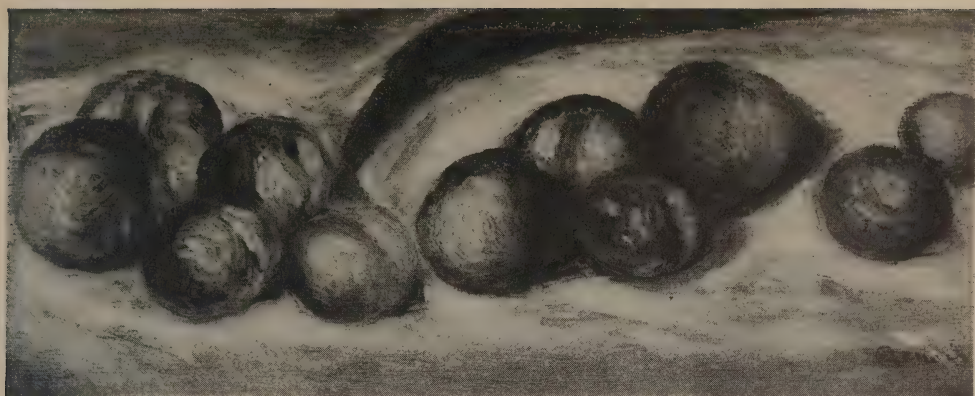
22½ x 36½ inches

Painted about 1869-70

Collection of Stanford White, New York

Collection of James W. Barney, New York

[See illustration]



[NUMBER 76]

1800-
PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

76. *PEACHES*. Eleven orange-red and yellow peaches, touched with green, resting on a white cloth with highlights of grayish blues and pinks. Signed at lower right RENOIR.

$7\frac{3}{4} \times 18\frac{1}{4}$ inches

Painted about 1902-04

From Bernheim-jeune, Paris

Collection of Georges Darier, Geneva

From G. Moos, Geneva

[See illustration]



[NUMBER 77]

EDOUARD VUILLARD

FRENCH: 1867-1940

2605-
77. *PORTRAIT OF THE ARTIST'S MOTHER*. Three-quarter-length portrait of a woman seated with arms folded, turned slightly to the left. She wears a black dress with lace inset and ruching around the neckline, with two orange ribbons on each side. Her face is in shadow except for the left side which is highlighted. In the background at left are two vertical strips of brown and beige; at right, wallpaper of green and brown flowers. Signed at lower left E. VUILLARD.

Panel: 14 x 11³/₄ inches

Note: This portrait belongs to the early, most important period of the artist's work.

Painted about 1895

From the atelier of the artist, Paris

Collection of Joseph Hessel, Paris

[See illustration]



[NUMBER 78]

1950,

HILAIRE GERMAN EDGAR DEGAS

FRENCH: 1834-1917

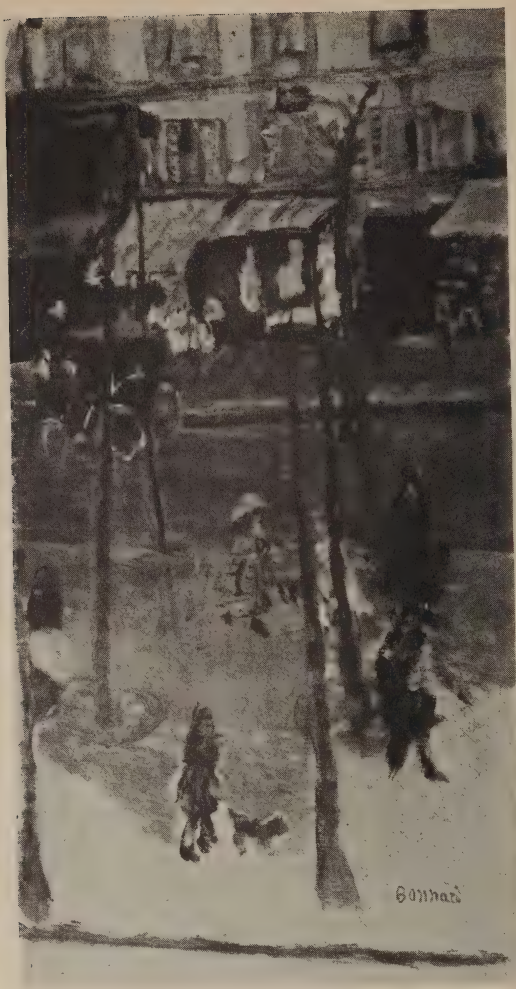
78. *DANSEUSE ASSISE*. Three-quarter-length figure of a girl, half kneeling, resting her left elbow on her left knee, and with her right hand clasping the ribbon about her throat. She wears a ballet costume with tulle skirt fanned out behind her. Her hair is reddish brown, contrasted with a green background. Stamped in red at lower left DEGAS.

Pastel: 21 x 19½ inches

Collection of Ambroise Vollard, Paris

11^{ème} Vente Degas, Paris, 1918, no. 73, illustrated in the catalogue

[See illustration]



PIERRE BONNARD

FRENCH: 1867-1947

79. *LES BOUTIQUES, BOULEVARD DES BATIGNOLLES*. View of a city street lined with trees, with shops in the background and a hansom cab at the left. In the foreground, several persons are strolling on the broad pavement. Signed at lower right BONNARD.

32 x 16½ inches

Painted about 1904

Collection Taeubler

From Jacques Seligmann & Co., Inc., New York

On loan at the Museum of Fine Arts, Springfield, Mass., 1941-46

Bonnard Exhibition, Cleveland Museum of Art, Cleveland, 1948, no. 18, illustrated in the catalogue

Bonnard Exhibition, Museum of Modern Art, New York, 1948, no. 18, illustrated in the catalogue

[See illustration]



1000.
EDOUARD VUILLARD

FRENCH: 1867-1940

80. *WOMAN IN AN INTERIOR*. At the right, a woman in a gray striped dress with her back towards the observer, stands before an iron bed, with two black vertical posts seen to the left of her, and with a white coverlet showing. Behind the bedposts, a lamp with an orange shade. In the left foreground is a chair, the cushion and back upholstered in dark red. The wall is patterned in red, tan, yellow, orange and white flecks. Signed at lower right E. VUILLARD.

12 $\frac{1}{4}$ x 7 $\frac{1}{2}$ inches

Note: From his early period, generally considered the best period of the artist's work.

Painted about 1891-92

Collection of Joseph Hessel, Paris

[See illustration]



[NUMBER 81]

FERNAND LEGER

FRENCH: B. 1881

81. *STUDY FOR PERROQUETS*. In the centre, two erect figures of women at half length, a huge parrot perched on the left shoulder of one woman, partly obscuring her face. Her left arm is raised over her head with the fingers almost touching the bird. A second parrot stands in the foreground. The background is divided into irregular squares. Heavy black outlines with light touches of red, orange, blue and green. Signed at lower right with monogram F. L., and dated '41.

Gouache and India ink: 69 x 47 inches

Collection of Fernand Leger, Paris

Compare F. Leger, *La Forme Humaine dans L'Espace*, 1945, plate 6

[See illustration]

[END OF SALE]

123 540⁷⁴-

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